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one permanent element. The greater the art, the more easily it is comprehended.

"Let me remind you that there is a close and infinite relation between the highest and lowest in life. In the humblest walks of life we find the most conspicuous examples of virtue. There also you may find the true appreciation of the highest art. Beauty is everywhere present. Its standards vary from time to time, and from age to age, but there is no people, civilized or uncivilized, but has its standard of beauty. The sense of the beautiful is ever present. The sense of beauty is a means of happiness. How much of time and thought men and women of all classes devote to the adornment of their bodies by dress and jewels and of their surroundings by paintings

and other works of art, good or bad! Even children have a keen sense of the beautiful, and who shall say how much the picture-books of childhood influence the life of the child. There is nothing more democratic than beauty. There is nothing more closely allied than beauty and art. If we wish to increase the means of happiness of the future generation, we can do nothing better than to foster the love of the beautiful among children of the present time. We can do nothing better for youth than to stimulate its imagination, for without imagination there can be no advance in the civilization of the world. Nothing is more responsive to popular life than art. I have an abiding faith in its usefulness as a vital factor in the civilization of mankind."

L. M.



GENERAL WASHINGTON AT FORT LEE, ON NOVEMBER 16, 1776, WATCHING THE ASSAULT ON FORT WASHINGTON

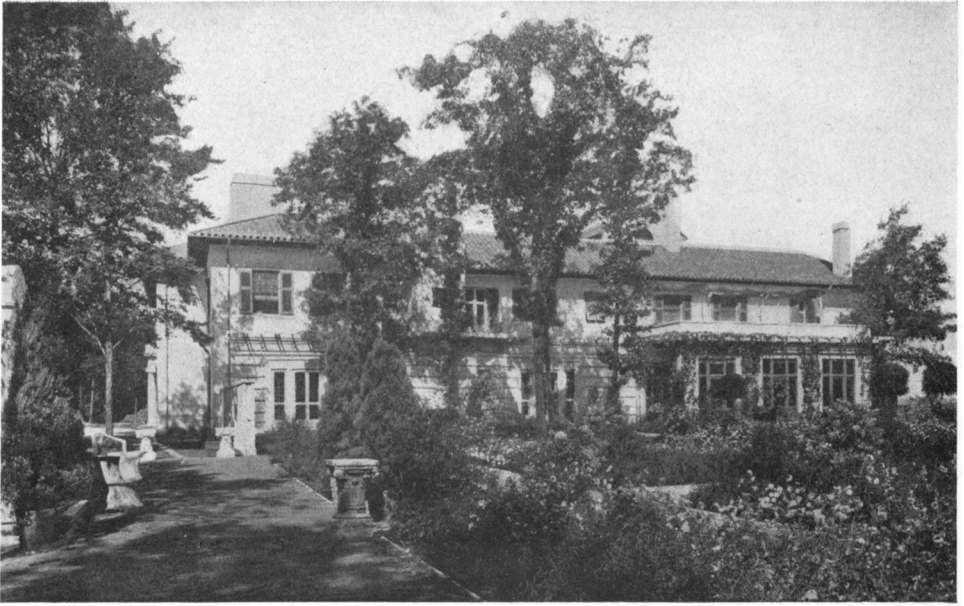
A DECORATION FOR THE HUDSON COUNTY COURT HOUSE, JERSEY CITY, BY C. Y. TURNER

## ARCHITECTURE AND THE ALLIED ARTS

### THE NEW YORK ARCHITECTURAL LEAGUE'S EXHIBITION

THE avowed object of the Architectural League of New York is to bring into closer relationship architects, painters, sculptors and workers in the allied arts, and one of the ways it employs is its annual exhibition wherein work in all the several fields is included. More

than ordinarily notable was the Twenty-seventh Annual Exhibition which opened in the Fine Arts Galleries on January 28th. The walls of the galleries were literally hung from floor to ceiling, and as work in color predominated a gay and agreeable appearance was made.



HOUSE FOR H. F. McCORMICK, ESQ., LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT

Inevitably architectural exhibits make the least impressive showing, being limited to drawings, photographs and other reproductions, but from these an excellent idea could be had of the trend of present endeavor.

There were two notable designs for Art Museums, one for Toledo, a photograph of the finished building, by Green and Wicks, and the other for Minneapolis, not yet begun, by McKim, Mead and White. In ecclesiastical architecture there were a finely rendered interior, in color, of the Cathedral of St. John the Divine, designed by Heinz and La Farge, which can be ill judged as it actually appears to-day in its unfinished, undecorated state; a perspective of the Buffalo Cathedral, designed by Elliott Lynch, and one of the Intercession Chapel for Trinity Parish, by Cram, Goodhue and Ferguson. Kenneth M. Murchison showed a sketch of the new Union Station in the City of Mexico; Arnold Brunner a design for a railroad viaduct in a city; Dillon, McLellan and Beadel the design for the Champlain Memorial Light at Crown Point; William A. Boring a design for

a private apartment house in New York; and Carrere and Hastings a design for an enormous skyscraper, the U. S. Rubber Building, which is being erected of white marble on the corner of 58th Street and Broadway. Besides which, further emphasizing variety in theme and versatility on the part of the architects, were numerous excellent designs for country houses, most notable among which were probably those of Albro and Lindeberg, Grosvenor Atterbury, Amar Embury II, David Knickerbacker Boyd, Lawrence Vischer Boyd and Charles A. Platt. To the last, who is architect, landscape gardener, and painter all in one, the medal given annually by the New York Chapter of the American Institute of Architects for distinguished accomplishment in the field of architecture was this year awarded.

Mural painting has made wonderful strides in America in the last twenty years, and in this exhibition the mural painters were especially well represented. Prominent place was given to a color study of a decoration for the Hudson County Court House by C. Y. Turner, to whom the League's Medal for Painting



MANTEL IN FAIENCE

GROSVENOR ATTERBURY AND JULIAN PEABODY, ASSOCIATED ARCHITECTS. STIRLING CALDER, SCULPTOR

was awarded. Near this was displayed a panel painted by William A. Mackay for Castle Gould, illustrating the "Legend of the Saragossa Sea." There were, moreover, drawings made as studies for mural paintings by E. H. Blashfield, and

several impressive decorations by William Laurel Harris for the Irish Chapel in the Church of the Paulist Fathers, as well as other notable works. Mr. Harris showed also his design for the tapestry which was placed back of Cardinal Far-

ley's throne at the time of the celebration in St. Patrick's Cathedral—the first serious effort that has been made in this country to adapt heraldic device to decoration. A Tapestry of Renaissance Design from the Herter Looms was also exhibited and attracted much attention.

The designers and makers of stained glass made excellent contributions among which may be mentioned Taber Sears' design for a memorial window, "The Ascension"; William and Annie Lee Willett's design for a great window in Plymouth Congregational Church, Chicago; and Joseph Lauber's designs for three windows lately completed for the First Congregational Church of Montclair, New Jersey.

The sculptors also made a strong showing. In the place of honor in the Vanderbilt Gallery was seen the figure of Memory, a portion of the Marshall Field Memorial, designed by Daniel C. French and Henry Bacon. To Mr. French the League's medal of honor for sculpture was given. A. A. Weinman showed photographs of his handsome sculptures in relief for the new Municipal Building in New York; Augustus

Lukeman, a model of his Soldiers' Monument for Somerville, Massachusetts; Stirling Calder in conjunction with Grosvenor Atterbury, a mantel in faience, and individually, two figures of the Virgin; Charles Keck contributed a circular panel for the Educational Building at Albany; Karl Bitter his equestrian statue in relief of the late A. J. Cassatt; Herbert Adams his statue of William Cullen Bryant, erected in Bryant Park, New York; and Evelyn B. Longman her bronze doors for the entrance to the new Library at Wellesley.

A notable feature of the exhibition was a collection of drawings by famous artists of the time of Marie Antoinette and Louis XVI, selected from The Leon Deloux collection, lent by Cooper Union and arranged for this exhibition by Miss Eleanor Hewitt. This collection is of surpassing interest to those with a practical understanding of applied decoration. It contains not only designs for decoration and architectural schemes, but sketches for pageants now historic and for theatrical productions prepared for the French Court in the brilliant days of the Monarchy.

## RAPHAEL'S SAINT MARGARET

BY HERBERT HERON

Behind her, yawns the sombre, empty lair;  
 Above the caverned blackness, calls the night,  
 Beseeching dawn or any gleam of light;  
 The wind of God is faint upon her hair,  
 Nor stirs the gauzy fillet banded there;  
 And yet she knows not fear: she feels the might  
 Of angel cohorts moving, while her white,  
 Unperiled soul; subdues the dragon-glare.

She holds the wand of Truth above the Shape,  
 Whose roarings fright the melancholy skies;  
 Upon her foot she feels the strangled breath  
 Of Evil, from the flaming jaws agape:  
 In coil convulsed the stiffening monster lies,  
 Swept over by the howling winds of death.